

2003-2004



Handel

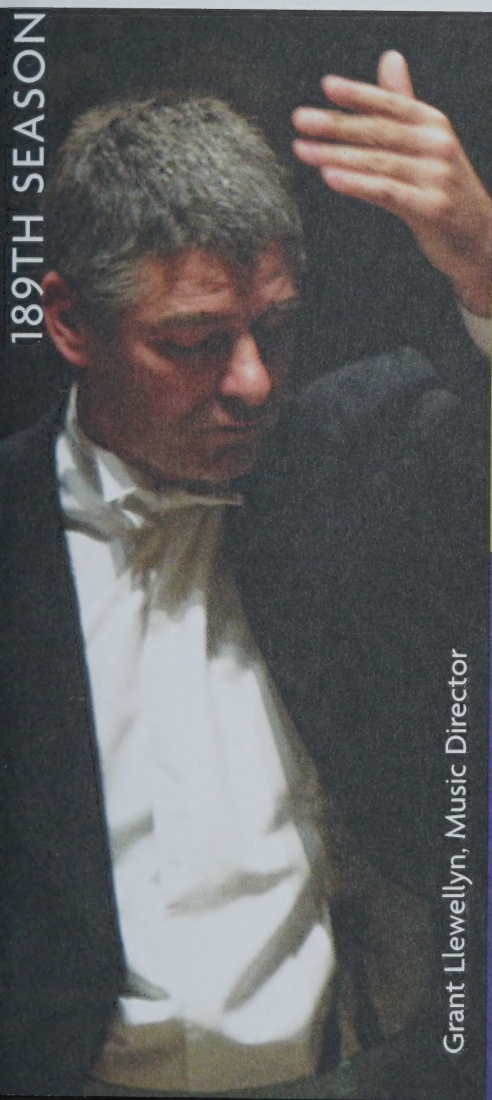
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189TH SEASON



Grant Llewellyn, Music Director



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Rousing CHORUS

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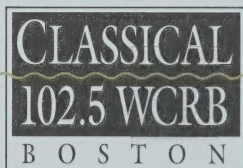
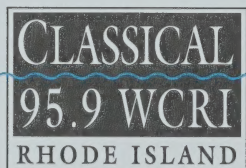


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A Madrigal Mystery Tour



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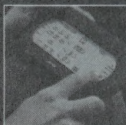
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Program

2003-2004 Season

Friday, February 27, 8.00pm
Sunday, February 29, 3.00pm

NEC's Jordan Hall, Boston
Jesuit Urban Center, Boston

Grant Llewellyn, conductor

Languisce al fin (He who is leaving)

Carlo Gesualdo di Venosa
(ca. 1560-1613)

Tu m'uccidi, o crudele (You are killing me)

Gesualdo di Venosa

Amarilli di Julio Romano (Fitzwilliam Virginal Book)

transcribed by Peter Philips (1561-1628)

Giulio Romolo Caccini
(ca. 1545-1618)

Michael Sponseller, organ

Cori di Pescatori, Op. 58b (from the opera Arianna)

Alexander Goehr
(b.1932)

I. Stampa il ciel (Stamp the heavens)

II. Avventurose genti (Fortunate are we)

III. Misera giovinetta (Wretched maiden)

IV. Su l'orride paludi (Across the dismal swamps)

"Lamento d'Arianna"

Claudio Monteverdi
(1567-1643)

Lasciatemi morire (Leave me to die)

Kathleen Ferrier, mezzo-soprano

—INTERMISSION—

"Lamento d'Arianna"

Monteverdi

I. Lasciatemi morire (Leave me to die)

II. O Teseo, Teseo mio (O Theseus, O my Theseus)

III. Dove, dove è la fede (Where, where is the faith)

IV. Ahi, che non pur risponde! (Ah he still does not answer!)

Chi farà fede al Cielo (Fitzwilliam Virginal Book)

transcribed by Peter Philips (1561-1628)

Michael Sponseller, organ

Alessandro Striggio

(ca. 1536/7-1592)

Vedi le valli e i campi che si smaltano

(Behold the valleys and meadows...)

Luca Marenzio

(ca. 1553-1599)

Chi vuol udir i miei sospiri in rime

(Whoever wishes to hear my sighs in rhyme)

Marenzio

Madonna, sua mercè, pur una sera

(My Lady, through her grace, one evening)

Marenzio

Toccata

Michael Sponseller, organ

Giovanni Picchi

(d.1643)

Beltà poi che t'assenti (Fair one, since you absent yourself)

Gesualdo di Venosa

Se la mia morte brami (If it's my death that you desire)

Gesualdo di Venosa

Moro, lasso al mio duolo (I die, alas, in my grief)

Gesualdo di Venosa

The program runs for approximately 90 minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Program Notes

Unlike Anything Else

The first sounds you will hear in this program are unlike anything else written in the early 17th century, and may require some background. The story of Carlo Gesualdo's musical adventures has been frequently confused, and sometimes completely overshadowed, by the drama of his personal life. To get the scandal out of the way first, we should

NOTES IN BRIEF

We tend to associate the word "madrigal" today with the light-hearted pastorals of Renaissance England. Tonight you will hear neither "fa la la" nor "hey nonny." Instead, our program explores other, deeper aspects of the consort-song at the turn of the seventeenth century. This concert features, at its heart, Monteverdi's groundbreaking *Lamento d'Arianna*, in his own reworking of this solo as a five-part madrigal. *Arianna's* great lament is all that survives from Monteverdi's lost opera of the same name; our program includes some choruses from a new version of *Arianna* by Alexander Goehr. The classic Italian madrigal is represented by some works of the great Luca Marenzio, while on the other side of the aesthetic spectrum our program begins and ends with some of the most strikingly modernist music of the time, the mysterious madrigals of Carlo Gesualdo, Prince of Venosa.

explain that Gesualdo married his cousin Maria d'Avalos in 1586; four years later, he found her in bed with the Duke of Andria, and killed them both. This murderous fit of jealousy by a highly public figure was, needless to say, a sensation at the time.

After some years spent in retirement at his estate, Gesualdo came to Ferrara in 1594 to marry the Duke's daughter, Leonora d'Este. Obsessed by the art of composition, he began to explore the outer reaches of what might be possible in the musical language of the time, working with the court composer Luzzaschi and the extraordinary singers of Ferrara. In 1596, the Prince decided to set up his own ensemble back home in Gesualdo, and spent the rest of his life there in self-imposed isolation. (To answer the inevitable question "where's Gesualdo?" – his castle was, and is, in a small town outside of Naples.)

The madrigals of his last two books, published in 1611, are among the most remarkable works of their, or any, time, as your ears will immediately tell you. Gesualdo's musical "excesses" are extreme modifications of Renaissance modal relations, intended to illuminate extreme words like "death" and "pain." His hair-raising progressions provoked the disgust of some later musicians (see sidebar)



A portrait of Claudio Monteverdi by an unknown artist.

and the delight of others: Stravinsky even orchestrated several late madrigals, including tonight's *Beltà, poi che t'assenti*.

Obsessed by the art of composition, [Gesualdo] began to explore the outer reaches of what might be possible.

The *Lamento d'Arianna* of Monteverdi stands at the heart of this program, as it did in *Arianna* itself. This opera, which Monteverdi wrote in 1608 while still working in Mantua, has since been lost, in one of the great musical tragedies of the 17th century. Rinuccini's libretto does survive, and in 1994-95 Alexander Goehr took on the challenge of "composing it anew." Most of Goehr's *Arianna* is cast in a glittering post-serial musical language, but for the choruses, the composer returned to the tradition of madrigal-writing, using Monteverdian turns of phrase in a newly-coined musical language.

In Rinuccini's libretto, these choruses punctuate various episodes of the drama. The first chorus we hear, *Stampa il ciel*, comes just after Teseo has been persuaded to abandon Arianna and, like

Aeneas in Purcell's *Dido*, pursue his heroic destiny. *Avventurose genti* closes the following scene, where Arianna begins to wonder at Teseo's absence and sets off to find him. *Misera giovinetta* ends the next scene, where a messenger relates Arianna's despair at her abandonment, and the chorus responds with shocked sympathy to her plight. Our final chorus comes just after Arianna has sung her great lament, and just before Bacchus saves the day; beginning in the depths of hell, this chorus ends in the radiant light of the stars.

The centerpiece of the opera is (or was) Arianna's lament, which brought down the house at the premiere. Manuscript copies of this hit soon began to circulate, and by mid-century, according to one contemporary, "no household with a harpsichord or a theorbo was without the famous *lamento*." (Lucky for us, since this is the only piece to survive from the opera.) Monteverdi himself didn't publish the actual lament at first. Instead, he came out with an unexpected musical tour-de-force. He took this anguished soliloquy, with all its sudden musical swerves matching Arianna's changing thoughts, and set it as a five-part madrigal in perfect counterpoint, unfolding each phrase's musical implications.

After all this rich and strange music, the group of madrigals by Luca Marenzio may come as

something of an aural sorbet. One contemporary contrasted Marenzio, "that musician who gives such delight with his sweetness and lightness" with Gesualdo's mentor Luzzaschi, who "does not fear harshness or bitterness, nor shuns dissonance." Marenzio spent much of his career in Rome, and under the patronage of Cardinal Luigi d'Este (a relative of Gesualdo's father-in-law) he published many collections of madrigals. His first book of four-part madrigals, one of five different collections he published in 1585, are models of his compositional grace and skill, and reveal why he rapidly became the most famous Italian composer of his day.

Madrigals were intended to be sung by a small company of like-minded musicians, but there are other ways of representing them, like playing them on a keyboard. Between the sets of tonight's program, you will hear keyboard versions of especially popular 17th-century songs. Peter Philips, their composer, was an English Catholic who spent his career in the tolerant atmosphere

of Antwerp. His madrigal arrangements speak to the English fascination with things Italian, and describe a characteristically late-Renaissance translation of sound: from equal-voiced polyphony to the cascading virtuosity of the English virginalist tradition. The one non-madrigal that we will hear tonight introduces the final set of madrigals from Gesualdo's last book. It is by Giovanni Picchi, a toccata in an appropriately vertiginous musical style, setting the stage for some of Gesualdo's last, and strangest, inventions.

-Robert Mealy

Robert Mealy is the Handel and Haydn Society's Christopher Hogwood Research Fellow for the 2003-2004 season. A scholar and performer, Mr. Mealy has recorded and toured with many period instrument ensembles, including Sequentia, the King's Noyse, Les Arts Florissants, the Boston Camerata and Handel and Haydn. He frequently writes on music, and teaches historical performance at Harvard and Yale.

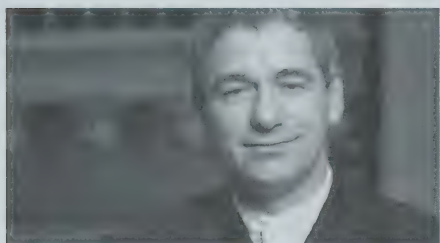
Warped Effects

Gesualdo created his extreme effects by taking late-Renaissance modal theory about as far as it could go, producing a kind of gravitational warp in the musical fabric: we have no idea how he got from one chord to another. A century later, tonality had replaced modal theory as a way of talking about music, and Gesualdo's effects read as violations of basic laws.

Some critics, like Charles Burney, found his music deeply upsetting to an ordered 18th-century mind. In his *General History of Music* (1782), Burney quotes the work which closes our program, "Moro, lasso." It "is presented to the musical reader as a specimen of [Gesualdo's] style, and his harsh, crude, and licentious modulation... Beginning a composition in A minor with the chord of C-sharp, with a sharp third, is neither consonant to the present laws of modulation, nor settled and determined on the fixed principles of major and minor... a more offensive license is taken in the second chord of this madrigal than in the first, for it is not only repugnant to every rule of transition at present established, but extremely shocking and disgusting to the ear, to go from one chord to another in which there is no relation, real or imaginary; and which is composed of sounds wholly extraneous and foreign to any key to which the first chord belongs."

Artist Profiles

Grant Llewellyn, conductor



Now in his third season as Music Director of the Handel and Haydn Society, Grant Llewellyn has earned the acclaim of critics and audiences alike, and has established his presence as an engaging and dynamic force in Boston's musical life. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. He retains an especially close link

with the BBC National Chorus and Orchestra of Wales, where he holds the title of Conductor in Residence. He has conducted many of the world's leading orchestras, such as the Royal Liverpool Philharmonic Orchestra and the Toronto and Houston Symphony Orchestras. Opera engagements include productions with the English National Opera, Spoleto USA, and the St. Louis Opera Theatre. In demand around the globe, this acclaimed musician appears this season with Opera North in Leeds, the Utah Symphony Orchestra, the Southwest German Radio Orchestra (Stuttgart), the Kansas City Symphony, the Calgary Philharmonic, and in subscription concerts with the Boston Symphony Orchestra. In 2002 Llewellyn became the subject of a BBC Television documentary aired throughout the United Kingdom.

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Handel and Haydn Society

Under the leadership of music director Grant Llewellyn and conductor laureate Christopher Hogwood, the Society is a leader in historically informed performance, specializing in music for chorus and orchestra from the Baroque and Classical eras. Each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which it was composed. Now in its 189th season, the Society has a long tradition of musical excellence, including the American premieres of Handel's *Messiah* (1818), Haydn's *The Creation* (1819), and Bach's *St. Matthew Passion* (1889). Recent

seasons have offered collaborations with prominent jazz artists, a series of semi-staged operas, and programs with dance, including Gluck's *Orfeo* with the Mark Morris Dance Company and, most recently, Monteverdi's *Vespers of 1610*, which travels to London in the fall of 2004. Handel and Haydn has been featured nationwide on NPR's acclaimed "SymphonyCast" program and on numerous recordings, such as Sir John Tavener's *Lamentations and Praises* for which it won a 2002 Grammy Award. The organization's Educational Outreach Program brings the joy of classical music to more than 10,000 students each year.

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ALTO

Katharine Emory

Susan Byers Paxson

Kamala Soparkar

Susan Trout

TENOR

Murray Kidd

Randy McGee

Mark Sprinkle

Ryan Turner

BASS

Jonathan Barnhart

Herman Hildebrand

Mark McSweeney

Donald Wilkinson

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

Program Texts

12 Gesualdo *Languisce al fin*

anonymous text/ translation by Rachel Jacoff

Languisce al fin chi da la vita parte
E di morte il dolore
L'affligge sì che in crude pene more.
Ahi, che quello son io,
Dolcissimo cor mio,
Che da voi parto e, per mia crudel sorte.
La vita lascio e me ne vado morte.

*He who is leaving life languishes at the end,
and the anguish of death
afflicts him so that he dies in cruel pain.
Ah, I am that one,
my sweetest heart,
who is parting from you because of my cruel fate.
I am leaving life and I go towards death.*

Gesualdo *Tu m'uccidi, o crudele*

anonymous text/ translation by Rachel Jacoff

Tu m'uccidi, o crudele,
D'Amor empia homicida,
E vuoi ch'io taccia e 'l mio
morir non grida?
Ahi, non si può tacer l'aspro martire
Che va innanzi al morire,
Ond'io ne vo gridando:
"Oimè, ch'io moro amando!"

*You are killing me,
o pitiless murderer of Love,
And you want me to be silent and
not cry out about my death?
Ah, the bitter suffering that precedes death
can not remain silent,
Wherefore I go about crying,
"Oh me, that, loving, I die."*

Goehr *Cori di Pescatori*

text by Ottavio Rinuccini (1562-1621)

Stampa il ciel con l'auree piante,
bell' Aurora, e 'l di rimena:
vien gioconda, vien serena;

*Stamp the heavens with your golden footprints,
fair Dawn, and bring back the day:
come joyfully, serenely;*

non udir quel vecchio amante.

Desto già, l'aurata briglia
posto ha Febo a i suoi destrieri,
e da gli umidi sentieri
verso il ciel la strada piglia;
a fuggir l'aperte ciglia
scoton l'ali i sogni oscuri:
spiega, spiega i raggi puri,
bella nunzia, al sol davanti.
Stampa il ciel con l'auree piante, ecc.

Già, raccolto il fosco velo,
con le stelle e con la luna
se ne va la notte bruna
a danzar per altro cielo;
ogni fior dal natio stelo
chiede sol, chiede rugiada:
movi omai per l'alta strada
su bel carro di diamante.
Stampa il ciel con l'auree piante, ecc.

L'alma luce e 'l giorno alletta
mormorando il rivo e 'l fiume:
l'augellin, terse le piume,
sopra il nido il canto affretta;
sospirar di leve aurette
dolce increspa il tergo a Dori;
e danzar tra l'erbe i fiori
miri a piè de l'alte piante,
Stampa il ciel con l'auree piante, ecc.

Avventurose genti
noi che, lontan de la città superbe,
a le bell'onde, a l'erbe
guidiam tranquilli i mansueti armenti,
o pur nel sen di Teti
tendiam al muto gregge o lacci o reti.
Entr'i placidi petti
non sa l'orme fermar molesta cura;
legge severa e dura
non perturba d'amor gli almi diletti;
Amor ne scorge e regge,
e sol quanto ei ne detta è norma e legge.
Ma tu, superbo altero,
che notturno t'involi a' liti nostri,
là tra le pompe e gli ostri
dannerai forse ancor l'empio pensiero,
e tra rie cure involto
sospirerai l'ardor di quel bel volto.

Misera giovinetta,
nel cui tenero seno
si fiero stral crudo destin saetta,
deh! che farai per questo ermo terreno,
che farai tu d'ogni conforto lunge?
Se ne l'alto sereno
pietà di te non giunge,

do not listen to that old lover.

Already awake,
Phoebus has placed the golden bridles on his steeds,
and leaving the watery paths,
he bends his course towards the heavens;
dark dreams are shaking their wings
to flee from open eyes:
shoot forth your pure rays,
fair messenger, in advance of the sun.
Stamp the heavens with your golden footprints, etc.

Already, having drawn her gloomy veil,
dark night is leaving
with the stars and moon
to dance in another heaven;
every flower on its stem
calls out for sun and dew:
advance now on your highway
in your fair diamond chariot.
Stamp the heavens with your golden footprints, etc.

River and stream call murmuringly
to the bountiful light and the day;
after preening, the little bird,
hastens its song above the nest;
the sighing of a gentle breeze
sweetly ripples the surface of the sea;
and you can see flowers dancing
in the grass at the foot of tall trees.
Stamp the heavens with your golden footprints, etc.

Fortunate are we,
who, far from proud cities,
quietly guide our docile herds
to fair streams and pastures,
or in the bosom of Thetis
spread our nets and meshes for the silent shoals.
Anxiety cannot set her foot
within our peaceful breasts;
no harsh, severe law
disturbs the mild delights of love;
Love guides and governs us,
and our only norm and law is what he dictates.
But you, proud, arrogant man,
stealing away from our shores by night,
there, amid regal festivities,
you will perhaps condemn your base intent,
and beset by tormenting cares
you will lament the love of that fair face.

Wretched maiden,
into whose tender breast
heartless fate has shot so cruel a shaft,
ah, what will you do on this lonely shore,
what will you do, so far from all relief?
If pity for your plight
does not reach the quiet of Heaven,

(Please, turn page quietly)

non so, non so qual fine
 tanto cordoglio avrà, tante ruine.
 Deh, se tra gli alti regi,
 per entro i tetti aurati,
 son le frodi e gl'inganni e glorie e pregi.
 felici noi, cui destinàro i fati
 abitator di solitarie arene.
 Per questi scogli amati
 volan l'ore serene,
 né d'an battaglia a' cori
 fervida speme e gelidi timori.

Su l'orride paludi
 de l'Acheronte oscuro,
 sentier penoso e duro
 per mostri orrendi e crudi,
 fermò vedovo amante
 l'innamorate piante.
 Non le tre fauci immense,
 formidabil latrato,
 non di Caron turbato
 l'orride luci accense
 da la sì dubbia impresa
 arrestâr l'alma accesa.
 Quinci impetrò mercede
 di nobil cetra al canto;
 ma qual più degno vanto,
 qual più sincera fede,
 scender al regno ombroso
 cambio d'amato sposo?
 E pur pregio sì chiaro
 ha femminil virtute:
 quindi non fûr già mute,
 ma sovra il sole alzâr,
 quasi nume celeste,
 le greche muse, Alceste.

*I do not know, I do not know
 where so much grief, so great a ruin will end.
 Ah, if among mighty kings,
 if under golden roofs,
 fraud and deceit are held to be glory and pride,
 then blessed are we, whom the fates assigned
 to dwell on these lonely shores.
 On these beloved rocks
 the hours fly calmly by,
 and fervid hopes or icy fears
 do not join battle with our hearts.*

*Across the dismal swamps
 of gloomy Acheron,
 a path made harsh and terrible
 by cruel and fearsome monsters,
 the bereaved lover stalked
 with loving strides.
 The three enormous jaws,
 the formidable barking,
 the ghastly, blazing eyes
 of angry Charon
 did not deter this loving soul
 from his daunting quest.
 There mercy he obtained
 by the song of his noble lyre;
 but what a greater feat it was,
 what purer constancy,
 to go down to the realm of shades
 in place of a beloved husband.
 And yet such clear renown
 was won by woman's virtue;
 for this the Grecian muses
 did not deep silent,
 but exalted Alceste above the sun
 as a heavenly deity.*

Monteverdi *Lamento d'Arianna*

text by Ottavio Rinuccini (1562-1621)

Lasciatemi morire;
 E chi volete voi che mi conforte
 In così dura sorte,
 In così gran martire?

O Teseo, o Teseo mio,
 Sì, che mio ti vo' dir, che mio pur sei,
 Benchè t'involi, (ahi crudo!) a gl'occhi miei.
 Volgiti, Teseo mio, (O Dio!)
 Volgiti indietro a rimirar colei
 Che lasciato ha per te la patria e'l regno,
 E'n quest'arena ancora,
 Cibo di fere dispietate e crude,
 Lascierà l'ossa ignude.

*Leave me to die;
 and what do you want, you who comfort me
 in such a hard fate,
 in such great suffering?*

*O Theseus, O my Theseus,
 Yes, I wish to call you mine, for you are truly mine,
 although you vanish (ah, cruel!) from my eyes,
 turn back, my Theseus, (O God!)
 turn back to gaze again at her
 who left for you her homeland and kingdom,
 and now on these sands,
 food for pitiless and cruel beasts,
 will leave her bare bones.*

O Teseo, o Tesseo mio,
 Se tu sapessi, o Dio!
 Se tu sapessi, (ohimè!) come s'affanna
 La povera Arianna,
 Forse, pentito
 Rivolgeresti ancor la prora al lito.
 Ma, con l'aure serene
 Tu te ne vai felice ed io qui piango;
 A te prepara Atene
 Lieto pompe superbe, ed io rimango
 Cibo di fere in solitarie arene;
 Te l'un'e l'altro tuo vecchio parente
 Stringerà lieto, ed io
 Più non vedrovi, o madre, o padre mio.

Dove, dove è la fede,
 Che tanto mi giuravi?
 Così ne l'alta sede
 Tu mi ripon degl'avi?
 Son queste le corone,
 Onde m'adorni il crine?
 Questi li scettri sono,
 Queste le gemme e gl'ori?
 Lasciarmi in abbandono
 A fera che mi stracci e mi divori?
 Ah Teseo, Teseo mio,
 Lascierai tu morire,
 In van piangendo, in van gridando aita,
 La misera Arianna
 Ch'è te fidossi e ti diè gloria e vita?

Ahi, che non pur risponde!
 Ahi, che più d'asp' è sord'a' miei lamenti!
 O nembi, o turbi, o venti,
 Sommergetelo voi dentro a quell'onde!
 Correte, Orchi e Balene,
 E de le membr'immonde
 Empiete le voragini profonde.
 Che parlo, (ahi!) che vaneggio?
 Misera, ohimè! che chieggiogio?
 O Teseo, o Tesseo mio,
 Non son quell'io che i ferì detti sciolse:
 Parlò l'affanno mio, parlò il dolore;
 Parlò la lingua sì, ma non già il core.

Marenzio Vedi le valli e i campi

text by Jacopo Sannazaro (1457/8-1530)

Vedi le valli e i campi che si smaltano
 Di color mille; e con la piva e'l crotalo
 Intorno ai fonti i pastor lieti saltano.
 Vedi il monton di Friso, e segna e notalo,
 Clonico dolce, e non ti vinca il tedio;
 Ch'in pochi di convien che'l sol percotalo.

*O Theseus, O my Theseus,
 if you knew, O God!
 if you knew (alas!) how troubled is
 poor Ariadne,
 Perhaps repentant
 you would turn back your prow to the shore.
 But with gentle breezes
 you happily depart and I lament here;
 for you Athens prepares
 joyful, proud pomp, and I remain
 food for the beasts on lonely sands;
 you one and the other of your aged parents
 will joyfully embrace, and I
 shall never see you again, O mother, O my father.*

*Where, where is the faith
 you have sworn so often to me?
 Do you thus place me
 on the high throne of your forefathers?
 Are these the crowns
 with which you would adorn my hair?
 Are these the scepters,
 these the gems and jewels?
 Do you leave me abandoned
 for beasts to tear and devour me?
 Ah Theseus, my Theseus,
 will you leave me to die
 in vain weeping, in vain crying for help,
 your wretched Ariadne
 who trusted in you and gave you honor and life?*

*Ah, he still does not answer!
 Ah, he is deaf as an asp to my laments!
 O storms, O tempests, O winds,
 submerge him (all of) you beneath these waves!
 Hurry, sea monsters and whales,
 and with his unclean limbs
 fill the deep whirlpools.
 What am I saying, (alas!) what am I raving about?
 Wretched, alas, what am I asking?
 O Theseus, O my Theseus,
 it was not I who uttered such fierce words:
 my distress spoke, my pain spoke;
 my tongue did speak, yes, but certainly not my heart.*

*Behold the valleys and meadows which paint themselves
 in a thousand colors; and with pipe and castanet
 leaping around the springs the happy shepherds.
 Behold the ram of Phrixus, mark him and take note,
 sweet Clonico, and let not tedium overcome you;
 for in a few days the sun must needs strike him.*

(Please, turn page quietly)

Marenzio *Chi vuol udir miei sospiri in rime,*

text by Jacopo Sannazaro

Chi vuol udir i miei sospiri in rime,
Donne mie care, e l'angoscioso pianto,
E quanti passi tra la nòtt' e'l giorno
Spargendo in darno vo per tanti campi,
Legga per queste querce e per li sassi,
Che n'è già pien omai ciascuna valle.

*Whoever wishes to hear my sighs in rhyme,
my dear ladies, and my anguished weeping,
and how many steps, between night and day,
I pace in vain through so many meadows,
may read among these oaks and stones
with which every valley is now already filled.*

Marenzio *Madonna, sua mercè*

text by Jacopo Sannazaro

Madonna, sua mercè, pur una sera,
Gioiosa e bella assai, m'apparve in sonno
E rallegrò 'l mio cor, sì com' il sole
Sol dopo pioggia disgombrar la terra,
Dicendo a me: 'Vine, cogli a le mie piagge
Qualche fioretto, e lascia gl'antri foschi.'

*My lady, through her grace, one evening,
happy and very beautiful, appeared to me in my sleep
and gladdened my heart, just as
the sun after the rain is wont to make clear the earth,
saying to me: 'Come, gather on my slopes
some little flower, and leave the gloomy caves.'*

Gesualdo *Beltà, poi che t'assenti*

anonymous text

Beltà, poi che t'assenti,
Come ne porti il cor, porta i tormenti.
Chè tormentato cor può ben sentire
La doglia del morire,
E un'alma senza core
Non può sentir dolore.

*Fair one, since you absent yourself,
as you carry off my heart, carry away my torments too.
For a tormented heart can well feel
the pain of death,
and a soul without a heart
feels no sorrow.*

Gesualdo *Se la mia morte brami*

anonymous text

Se la mia morte brami, crudel, lieto ne moro.
E dopo morte ancor te solo adoro.
Ma se vuoi ch'io non t'ami.
Ahi, che a pensarlo solo, il duol m'ancide
e l'alma fugge a volo.

*If it's my death that you desire, cruel one, happily I die.
And after death, I will still adore you only.
But if you want me to love you not,
Oh, but to think of it, the pain kills me,
And my soul escapes and flies away.*

Gesualdo *Moro, lasso al mio duolo*

anonymous text

Moro, lasso, al mio duolo
E chi mi può dar vita,
Ahi, che m'ancide e non vuol darmi aita!
O dolorosa sorte,
Chi dar vita mi può, ahi mi dà morte!

*I die, alas, in my grief,
and she who could give me life,
alas, kills me and does not wish to help me!
O grievous fate,
she who could give me life, alas, gives me death!*



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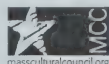
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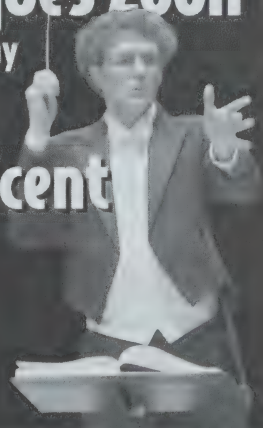
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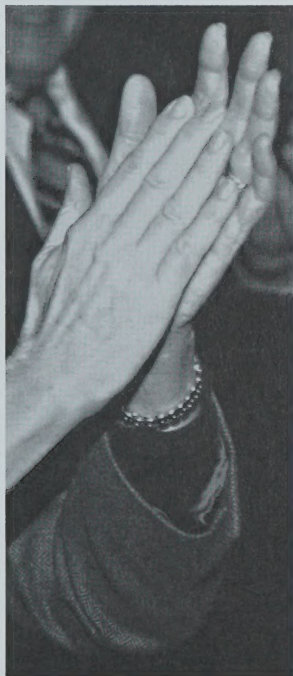
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
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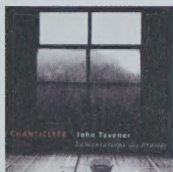
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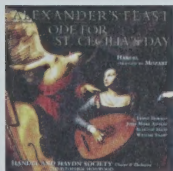
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